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Index and Abstracts

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BENNETT, PAULA
Recent Studies in Greville   *pages* 376–382

In the opinion of many, Greville holds the unenviable distinction of being the last major figure of the English Renaissance to be "discovered." The spate of studies in recent years underscores heavily how much remains to be done. *Caelica*, the most accessible of his works, has fared the best. The extraordinarily rich quality of the finest sonnets is generally recognized. But much of the criticism devoted to the sequence is vitiated by an insistence upon describing Greville's dense, figurative idiom as "plain" and a reassessment of his style is, as Rees observes, very much in order. Greville's dramas, treatises, and prose works have yet to receive a significant amount of attention. Fortunately, there is now an important biography of Greville by Rebholz (1971). [P.B.]

BUXTON, JOHN
Sidney and Theophrastus   *pages* 79–82

Early critics of Sidney's *Arcadia* identified Theophrastus' *Characters* among his sources. What editions of Theophrastus were available to Sidney and how he became acquainted with his work are examined with the aid of a MS index to the *Arcadia* compiled c. 1640 by someone acquainted with the Theophrastan character. The influence of Theophrastus on Sidney is shown to affect especially his character descriptions. [J.B.]

CAIN, T. G. S.

The Bell/White MS: Some Unpublished Poems
(with texts) pages 260–270

A hitherto unknown MS collection of poetry dating from the mid-seventeenth century in the University of Newcastle upon Tyne Library contains nearly two hundred poems copied in the same hand; of these, seventy do not appear in any of the major indexed MS collections in Great Britain or the United States. One of the poems is attributed by the compiler of the MS to Robert Herrick ("Herracke on a Kisse to his Mrs."), an attribution that is supported by comparison with Herrick's known work. It is particularly close to the style of his earliest poetry, a style more extravagant and prolix than that of the bulk of *Hesperides*. Another poem in the MS, also unknown elsewhere, is either by Herrick or represents a close imitation of his characteristic style in the short love poem. The other sixty-eight poems not traced elsewhere are extremely variable in quality; a selection of eight of them, with a short commentary, is included here. [T.G.S.C.]

CARPENTER, NAN COOKE

Milton and Music: Henry Lawes, Dante, and Casella pages 237–242

Milton's sonnet to Henry Lawes praises the composer for his adroit handling of the English language in setting the dramatic *ayre* for which Lawes was much admired, and even mentions one specific solo song for which Lawes was especially well known. As Lawes has honored verse, now verse honors him; and Fame will set him higher than Dante's friend Casella. But having just appointed Lawes "priest of *Phoebus* choir," why did Milton end the poem in Purgatory with Dante and a minor musician? The double comparison of Milton and Dante, Lawes and Casella, is, of course, obvious. The shift to Italy seems most apt in the light of the history of the dramatic aria, which originated in Italy. Finally, the passage in *Purgatorio* ii.106ff. describing the meeting of Dante and Casella begins with the words, "If a new law," giving Milton an opportunity to pun (unheard) in two languages, with multiple wordplay on Henry's name—in marked contrast to other admirers who wrote tributes to Lawes characterized by quite open punning on the composer's name. Thus the end of the sonnet is an eminently suitable one, wittily reenforcing the main ideas comprised in the poem. [N.C.C.]

CLAYTON, THOMAS

"Morning Glew" and Other Sweat Leaves in the Folio Text of
Andrew Marvell's Major Pre-Restoration Poems pages 356–375

The integrity and authenticity of the text of the strictest canon of Andrew Marvell's major pre-Restoration poems rest primarily on the authority of the Folio

of 1681 and the judgment of Marvell's sparingly emending editors, who confront a collective textual "problem" that is both slight, perhaps, and, on the basis of the available evidence, ultimately insoluble. There are, however, a number of editorial variants and textual cruxes, which are of so much the greater interest in the work of a poet of Marvell's peculiarly pellucid complexity—in, for example, "Senec. Traged. ex Thyeste Chor. 2" and, preeminently, in the "morning glew" of "To His Coy Mistress" (l. 34), which has been emended to "lew" and (most commonly) to "dew," with which Marvell may (or of course may not) have begun. A detailed application of the *lectio difficilior* principle to the textual evidence, which includes analogous images, contexts, and significations in a number of other poems, seems strongly to support the reading of the Folio; the investigation also contributes something to an understanding of Marvell's imaginative manner and mode in general. The redolence and resonance of "morning glue" in its various associations with Marvell's sophisticated and seductive gums and incense, and the "sweat" leaves of "natural" attraction as opposed to the innocence and purity of his Orient and Manna Dews, have their due and vital place in the compound of conceits in this gracefully grotesque and witty *carpe Auroram* poem, where "glew" has both wry and rhyming reason. [T.C.]

From Thomas Lant, *Sequitur celebritas & pompa funeris* (1587), reprinted in *ELR* 2, p. 1

From Thomas Lant, *Sequitur celebritas & pompa funeris* (1587),
reprinted in *ELR* 2, p. 147

COLLETTE, CAROLYN P.

Milton's Psalm Translations: Petition and Praise   pages 243–259

Milton's psalm translations have been a source of puzzlement to scholars and
critics. An examination of Reformation theology reveals, however, that the
Book of Psalms played a central role in Protestant worship. An analysis of the
psalms Milton chose to translate and of the standard explications of the Book of
Psalms advanced by such accepted authorities as Calvin and Beza, together with
an analysis of the public events at the time Milton worked on the translations,
indicate that he translated the Psalms as an act of worship, meditation, and pen-
ance. Psalms 80–88, translated in 1648, are about the dangers the Congregation
of the Lord faces from the arbitrary and tyrannical use of civil power and from
unbelievers; here Milton's acceptance of and use of typology indicates that he
may well have agreed with Beza that the dangers the psalmist warns of were
types of the dangers facing the Reformed Church. Psalms 1–8, translated in 1651,
were rendered while Milton was involved in a pamphlet controversy which
slandered him, the Independents, and the Commonwealth. Thus the two groups
of translations appear to have been done in response to the pressure of civil
events as well as in response to the urgings of Milton's conscience which found
comfort and the means of praise in the Psalms. [C.P.C.]

DONOVAN, DENNIS G.

Recent Studies in Browne pages 271–279

During the past twenty-five years, over one hundred studies on Sir Thomas Browne have appeared. Scholars and critics have examined all of his major works, paying special attention to *Urn Burial* and *Religio Medici*. Browne's religious thought, his prose style, and his achievement as a scientist have occasioned thorough investigation. Several editions of his works have also been published. [D.G.D.]

GODSHALK, WILLIAM L.

Recent Studies in Sidney pages 148–164

Sidney studies have flourished in the last two decades. There are a reliable text of his poetry, thorough studies of his poetic techniques, and critical examinations of the major works. However, there are still things to be done: we need a comprehensive synthesis which attempts to place Sidney's theoretical and political work in context with his fiction and his poetry, and there is also a need for an up-to-date "life and letters." Finally, an inexpensive, modernized text of the *Arcadia* is long overdue. [W.L.G.]

HAMILTON, A. C.

Sidney's Arcadia *as Prose Fiction: Its Relation to Its Sources*

pages 29–60

In his *Apology*, Sidney urges the poet to employ "imitative patterns" in order to give his work a poetical structure. He follows his own advice in the *Arcadia* by imitating all the major traditions available to him in prose fiction, specifically Greek romance, medieval chivalric romance, Italian pastoral, and recent Spanish romance. Although these sources have long been known, they have been regarded separately as sources, and not together as imitative patterns by which Sidney structures the beginning, middle, and end of his *Arcadia*. Analysis shows how he fashions an original work of prose fiction, the first in the English language. [A.C.H.]

HARDISON, O. B., JR.

Amoretti *and the* Dolce Stil Novo pages 208–216

Recent numerological discoveries by Alex Dunlop make it clear that the *Amoretti* is a highly organized sequence in three sections of twenty-one, forty-seven, and twenty-one sonnets respectively. The theme of the sequence is that of the authors of the *dolce stil novo*, especially as subsumed in Petrarch. Fleshly love is in

painful conflict with divine love. Italian writers resolved this conflict with the convention of the death of the lady. She then becomes a saint, and the poet's devotion to her leads him towards heaven. Spenser solved the problem by asserting that fleshly love as sanctified in marriage is a human expression of divine love. This is especially clear in the Easter sonnet, number 68. Spenser's sequence both draws on convention and departs from it in a way that is typical of his other works, especially the *Epithalamion*. It is one of Spenser's most carefully articulated and most impressive creations. [O.B.H.Jr.]

HARDISON, O. B., JR.
The Two Voices of Sidney's Apology for Poetry   *pages* 83–99

Sidney's *Apology for Poetry* is in two mutually contradictory parts. The first includes the introduction, three arguments in defense of poetry, and a refutation of charges against poetry. It is generally Platonic and humanistic and stresses inspiration, the superiority of poetry to nature, the didactic function of poetry, and the special function of each of the major literary genres. The second is an attack on English poets contemporary with Sidney. It stresses rules, imitation in the sense of imitation of great authors of the past, the need of the poet to observe the norm of nature, and the need for the critic to censure poets who fail to observe these criteria. Sidney may not have been aware of the contradictions between the two parts of the *Apology*, but they may reflect a conscious movement away from humanist and towards neoclassical theories of poetry which is also reflected in Sidney's revisions of his *Arcadia*, and in his sister's preoccupation with Robert Garnier and French neoclassicism during the later 1580's and 1590's. [O.B.H.Jr.]

HILL, W. SPEED
Doctrine and Polity in Hooker's Laws   *pages* 173–193

Although he is primarily read as a political writer, Hooker's early doctrinal writings set forth assumptions crucial to the later political arguments of the *Laws*. When his departures from orthodox Calvinism were challenged, his defense anticipated his later problem: how to defend the traditional polity of the English church by means that were philosophically compatible with its reformed theology. Invoking the Thomistic doctrine of God's double will and by reasserting the essential rationality of God's nature, Hooker argued that grace had restored man's freedom of moral (and political) choice, vitiated by sin. This rehabilitation underlies his recourse to natural law and his limitation of the authority of Scripture. His views are particularly evident in his treatment of the problem of the "certainty" of faith and election. Later, in the *Laws*, Hooker argued that the Puritan demand for absolute "certainty" in the establishment of the laws of the church was illusory and inappropriate. The problem of authority, then, links the doctrinal works to the political ones. Truth in its inward and subjective dimen-

sion, as assurance, certainty of belief, resolution of conscience, is the central concern of Hooker's thought. [W.S.H.]

KEACH, WILLIAM

Marlowe's Hero as "Venus' Nun" *pages* 307–320

"Venus' nun," the curious phrase which appears near the end of the introductory portrait in *Hero and Leander* (1.45), provides the basis for much of the clever, subversively perceptive irony which informs Marlowe's presentation of Hero. Marlowe derived the phrase, and several important hints for exploiting it ironically, from the late Greek poem on Hero and Leander by Musaeus. Marlowe follows Musaeus in developing the contradiction between Hero's commitment of chaste devotion to Venus and the sexual experience which true service to Venus calls for. In extending Musaeus' irony Marlowe glances at Renaissance allegories of the Heavenly Venus and the Venus-Virgo and draws upon Elizabethan slang use of "nun" to mean "prostitute." As Hero's initial pose is undermined by Leander's wooing and by Hero's own sexual desire and curiosity, Marlowe shows her to be an intelligent, passionate young woman caught up in the ambivalence of her first experience of sexual love. At the end of the Second Sestiad Marlowe departs radically from Musaeus by emphasizing the vulnerability, insecurity, and shame which severely qualify the joy Hero finds in the love her goddess represents. The consummation of love becomes a disturbing realization of the implications of Hero's status as "Venus' nun." [W.K.]

From Francesco Petrarca,
Il Petrarca (1547),
reprinted in *ELR* 2, p. 236

LANHAM, RICHARD A.

Astrophil and Stella: *Pure and Impure Persuasion* *pages* 100–115

Sidney's purpose in *Astrophil and Stella* is rhetorical, not meditative or philosophical. Sidney aims to bed the girl, not reflect on the nature of love. He creates no persona, tells no story, develops no argument. Poses change, irony comes and

goes, arguments appear and are then dropped or contradicted, but all for an overriding persuasive purpose. Sidney thus depicts the force of desire, but he does not reflect upon desire or its philosophical or social implications. For this larger purpose, we must turn to Shakespeare's *Sonnets*. [R.A.L.]

LEVY, CHARLES S.

The Sidney-Hanau Correspondence (with texts)   *pages* 19–28

The recent discovery in Marburg of two holograph letters from Philip Sidney to Count Philip Louis of Hanau-Münzenberg, dated Antwerp, May 3, 1575 (Latin), and Nuremberg, March 30, 1577 (French), has brought to four the letters we possess of their correspondence. In conjunction with a biographical commentary, the correspondence is reproduced, partly in translation. It testifies to Hubert Languet's success in encouraging friendship between the two young men, and the new letters throw light on Sidney's movements. Sidney returned to the upper Rhine in April 1575 where he fell ill. Unexpectedly summoned home from there, he had to break a recent promise to meet Hanau again; although he intended to sail from Antwerp on May 4, he did not in fact reach England until the end of the month. In March 1577 Sidney lingered over the first half of his journey from Heidelberg to Prague; he was first reunited with Languet in Nuremberg about April 1, and was probably introduced there, rather than in Prague, to Philippus and Joachim Camerarius. He perhaps met Hanau once more in Frankfort/Main in mid-May. [C.S.L.]

LEVY, F. J.

Philip Sidney Reconsidered   *pages* 5–18

Sir Philip Sidney was one of an entire generation educated to pursue an active life of service to the commonweal and, specifically, to seek for office. Because he was Leicester's nephew, Sidney was associated with the aggressive Protestant group at Court, whose policy was to preserve the reformed religion anywhere in Europe by financial or military assistance. Queen Elizabeth refused to adopt the policy, and ultimately came to distrust those who advocated it too strenuously. The result was that Sidney and his friends were kept out of office. Meanwhile, the Queen's insistence that they dance attendance at Court built up a sense of frustration. Sidney's reflections on that experience can be seen in his works. Ultimately, he broke away, only to find his death at Zutphen. Sidney would have seen his own career as a failure: he had not achieved the office and influence he sought. His friends, continuing the pursuit, collected around the young Earl of Essex (who represented Sidney's successor at Court), and the whole play was enacted once more. Again, it issued in a death: Essex was executed for treasonous activities brought on by his own sense of frustration. Those who survived this second shock became subservient courtiers at King James's Court. [F.J.L.]

LINDHEIM, NANCY R.

Vision, Revision, and the 1593 Text of the Arcadia   *pages* 136–147

Book III of the 1590 *Arcadia*, technically a revision in plot, and not as usually considered an "episode," drastically alters Sidney's original conception of his work, preventing one from assuming that the 1593 text represents even the probable shape of the conclusion to the revised whole in spite of the existence of a reworked oracle. Using the 1593 text has encouraged critics to distort Sidney's vision in two ways: by interpreting scenes written for the *Old Arcadia* in Books III–V as though they were the culmination of the greater issues opened in the revised material, and, conversely, by shaping their sense of how these revised materials fit into the total pattern they have thus misconceived. (For example, the bedchamber scene between Pyrocles and Philoclea does not demonstrate John F. Danby's "Christian patience," and the pre-trial scene between the princes does not suggest the neo-Platonic schema imposed on it by Walter R. Davis.) [N.R.L.]

McCUTCHEON, ELIZABETH N.

Bacon and the Cherubim: An Iconographical Reading of the New Atlantis   *pages* 334–355

Images of the cherubim are a key to the thought, myth, and literary art of Francis Bacon's *New Atlantis*. Dismissing any magical associations, Bacon reinterprets the traditional idea of the cherubim, mysterious beings who inhabited paradise and came to symbolize knowledge and its fruitful use. Allusions to the cherubim in three different sections of the fable unify it, linking the means of knowledge with the end. Such allusions also show how Bacon depends upon images and emblems to reveal what is otherwise invisible: the pure mind of the people of Bensalem. Behind these images is a complex network of biblical, patristic, medieval, and Renaissance associations which Bacon transforms so as to portray his own vision of a paradise regained, and a new order of knowledge, light, and the pursuit of truth. No longer contemplative, or identified with *doctrina*, these cherubim operate actively and charitably in the natural world, reading the Bible and the book of nature, embodied in Salomon's House. But like earlier cherubim, they are pure light-bearers, and emphatically reject all profit for the proper end of knowledge, the fruitfulness of life which the Feast of the Family celebrates. [E.N.McC.]

MERRIX, ROBERT P.

The Alexandrian Allusion in Shakespeare's Henry V   *pages* 321–333

Fluellen's Alexandrian allusion in Shakespeare's *Henry V* (IV.vii) exemplifies a species of satire which operates both structurally and thematically to undercut

the apparently pious image of King Henry. Thematically, the allusion, by being associated with Henry, reflects characteristics of rashness and ambition common to both Henry and Alexander. Structurally, the allusion, by appearing between Henry's order to kill the French prisoners (IV.vi) and his subsequent violent rhetoric (IV.vii.58–68), connects Henry's rash actions with Alexander's killing of Cleitus. The allusion consists of three parts: the initial classical reference to Alexander; the following dramatic action depicting the symbolic meaning of the reference; and the concluding rhetoric reflecting the previous two parts and completing the tripartite pattern of image, action, and speech. Shakespeare's use of the allusion is conventional and may be traced to allegorical and rhetorical techniques used in hybrid morality plays such as *Horestes*, in medieval satire (e.g., *Speculum Stultorum*), and in Dante's *Divine Comedy*. [R.P.M.]

From Francesco Petrarca,
Il Petrarca (1547),
reprinted in *ELR* 2, p. 259

MILLS, JOHN
The Courtship Ritual of Hero and Leander   *pages* 298–306

Vladimir Nabokov has introduced into the language the word "poshlust," and it is particularly useful in defining the precise "tone" of certain literary works. The word should be taken to refer to that combination of high idealism and gross materialism which generates much of the comedy of poems like *Hero and Leander*. The lovers in this poem behave in stereotyped, poshlustian patterns at the center of which lies Marlowe's central paradox—"men who pursue women become effeminate." The poem describes the lovers attempting to conform to such stereotypes as "male" and "female" while Marlowe makes it clear that both of them would prefer to be left alone to their own narcissism. The roles adopted by the lovers force them to play out this game on a "material" level while they delude themselves that their activities are highly spiritual. [J.M.]

MORTENSON, PETER

Friar Bacon and Friar Bungay: *Festive Comedy and*
*"Three-Form'd Luna"* pages 194–207

Critics are inclined to read Robert Greene's *Friar Bacon and Friar Bungay* (1589) in comparison with Marlowe's *Faustus* or Shakespeare's comedy, and they accordingly find it a pleasing but arbitrary potpourri of love and magic plots spiced with ardent nationalism and mythological rhetoric. These elements in fact are arranged according to coherent principles: the love and magic plots are parallel structures of festive comedy and the mythological rhetoric is an expansion of the verbal and dramatic images of three-formed Luna which prepare a resolution of disorder into harmonious pageant. Ned in his pursuit of Margaret is like Bacon in his necromantic experiments: each institutes misrule; each has his comic lord of misrule (Ralph and Miles); each courts disaster and repents his action as he is subsumed into the pageant plot. The power of Bacon, identified with Luna as Hecate, and of Margaret and Eleanor, both identified with Luna as Helen-Venus, gives way to Luna as "Diana's rose" in the regenerate Bacon's prophetic vision of Troynovant fulfilled in Queen Elizabeth. Plot and mythological material cooperatively culminate in ceremonious pageant. [P.M.]

PARKER, ROBERT W.

Terentian Structure and Sidney's Original Arcadia pages 61–78

Sidney's original *Arcadia* must be a heroic poem, despite many opinions to the contrary: it conforms to the major Renaissance criteria for the heroic and contains within it many other literary kinds in conformity with the idea that the heroic was a comprehensive genre. But Renaissance notions on ordering the heroic were vague and general. Sidney needed a model to organize his lengthy narrative, and he found that model for his three-part work in the five-act structure of Terence as the Renaissance had come to understand it through the commentaries of Donatus. Thus Sidney's five books or acts can be equated as follows: Books I and II are *protasis*; Books III and IV are *epitasis*; Book V is the *catastrophe*. In minor structural details, such as the linking of acts, the work also shows Sidney's knowledge of Renaissance theories of comic structure. A comparison of the work with its romance sources, Heliodorus' *Aethiopica* and the *Amadis de Gaule*, shows clearly how the comic structure transforms the loose, episodic romance stories into a tight, syllogistic plot manifesting the probability and necessity which Aristotle preferred. And this plot, with its tight web of cause and effect, creates a unique world (for Renaissance narratives) of difficult moral choices as the logic of love clashes with the logic of public order—a truly heroic world. [R.W.P.]
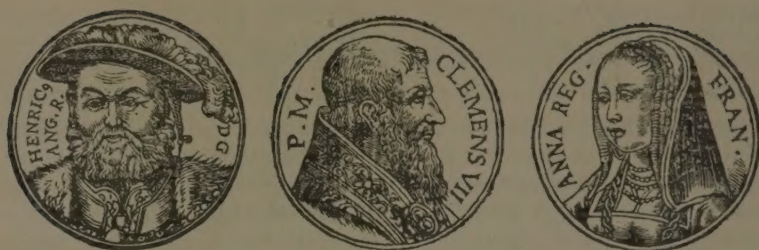
Henry VIII, Clement VII, Anne of Brittany, Francis I, Charles V, and Filippo
Medalles (1553), reprinted in *ELR* 2,

PEARLMAN, E.

Shakespeare, Freud, and the Two Usuries, or,
Money's a Meddler
<div align="right">pages 217–236</div>

Shakespeare's "two usuries" refers to the commonplace that there is an analogy
between the natural increase of childbearing and the unnatural growth that takes
place when the usurer lends money and receives interest. The connection is ex-
ploited in *The Merchant of Venice* in a number of ways, most obviously when
Shylock the usurer and Morocco the chooser of gold are deprived of offspring.
A possible explanation for the connection between the usuries is the psycho-
analytic idea that money and children are both fecal symbols. Another explana-
tion can be recovered from *Measure for Measure* where an image pattern that in-
volves wombs and children is set against another that deals with the mint and the
coin. That and the overt theological content of the play suggest that Shakespeare
has in mind the medieval trope in which the womb of the Virgin is thought of as
producing a child of infinite wealth. Both the psychoanalytic and the medieval
are valid explanations of the connection between moneylending and the bearing
of children. [E.P.]

TRAFTON, DAIN A.

Structure and Meaning in The Courtier
<div align="right">pages 283–297</div>

Critical debate over the function of Bembo's discourse on love at the end of Cas-
tiglione's *Courtier* reveals that the dialogue's structure has never been explained;
the coherent development of its various parts, both philosophic and dramatic,
towards their necessary conclusion in Bembo's doctrines has not been analyzed.
The first three and a half books examine several flawed views of courtiership.
The belief that grace and praise can be won by reasonable service alone is rapidly
dismissed as naive, and the emphasis on clothes and joking in the second book
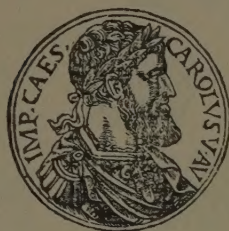
Maria Visconti, from Guillaume Rouillé, *La Premier Partie du Promptuaire des*
pp. 297, 320, 333, 355, 375, and 382

shows how *sprezzatura* can become a substitute for virtue and degenerate into triviality. Ironically, it is the subject of women that brings the courtiers of Urbino back to more serious concerns and leads to the recognition, at the beginning of the fourth book, that *sprezzatura* must always be subordinate to the ideal of reasonable service. Even this nobler view, however, proves inadequate. To know how to serve reasonably, the courtier must become a philosopher; he must follow Bembo's example and rise above mere courtiership to the contemplation of truth and beauty. [D.A.T.]

TURNER, MYRON
*The Disfigured Face of Nature: Image and Metaphor
in the Revised* Arcadia   *pages* 116–135

Critics stress the didactic element in the *Arcadia,* overlooking the large imagistic content. One of Sidney's central metaphors is *the disfigured face of nature,* which takes its meaning from the neo-Platonic theme that beauty mirrors virtue. It is first developed through a series of contrasts involving Urania, the shipwreck, the landscapes of Laconia and Arcadia, and Kalander's descriptions of Mopsa and the princesses. In Parthenia, the disfigured face becomes symbolic of a fallen world inimical to the neo-Platonic coherence of beauty and virtue and in which man is often alienated from self, society, and the moral and metaphysical universe. Like her, Pyrocles and Musidorus also withdraw from society, also suffering shame, also disfigured. In the villains, disfigurement becomes the monstrous; hence, the monster from which Pyrocles saves Plexirtus is the mirror of Plexirtus' tyranny. That Pyrocles must free him to keep his promise to Zelmane indicates Sidney's demand for faith in a meaningful universe in spite of its apparent irrationality. The princes give this faith in the public sphere, the princesses in the private. In the Captivity Episode, Pamela's purse becomes emblematic of the enclosed garden of the soul, the only landscape which never suffers disfigurement. [M.T.]

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